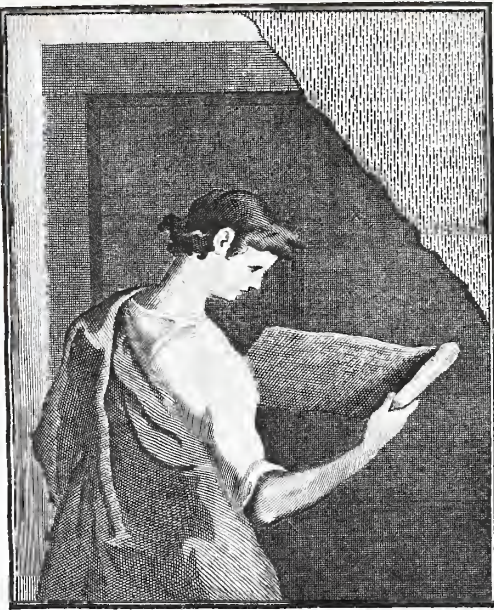






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1214
June 1
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THE DUTCH AND FLEMISH SCHOOLS,

WHICH (WITH THE EXCEPTION OF ONE PICTURE)

Will be Sold without Reserve,

BY

PETER COXE & CO.

IN MADDUX STREET, HANOVER SQUARE,

On SATURDAY, the 28th of MAY, 1814,

AT TWO O'CLOCK.

*May be Viewed; and Catalogues, at One Shilling each,
had at the ROOM.*

Conditions of Sale.

- I. **T**HAT the highest Bidder be the Purchaser; but should any Dispute arise between two or more Bidders, the Lot or Lots to be put up again, and resold.
 - II. That no Person advance less than Five Shillings, up to Ten Pounds; Ten Shillings, up to Twenty Pounds; and so on in Proportion.
 - III. That the Purchasers give in their Names and Places of Abode, and pay down, if demanded, Five Shillings in the Pound, in Part of Payment of the Purchase Money: in Default of which, the Lot or Lots so purchased to be immediately put up again and resold.
 - IV. That the Lots shall be taken away with all Faults, and Names, and under all and every Description, at the Expense of the Purchaser, within Three Days after the Sale.
 - V. That, to prevent Inconveniences, which frequently attend long and open Accounts, the Remainder of the Purchase Money to be absolutely paid on or before the Delivery.
- And Lastly; That upon Failure of complying with these Conditions, the Money deposited in Part of Payment shall be forfeited, the Lot or Lots uncleared after the Time limited shall be resold by Public or Private Sale; and the Deficiency, if any, attending such Resale, together with all Charges, be made good by the Defaulter at this present Sale.

ADVERTISEMENT.

IT is with a considerable degree of satisfaction that the following SUPERB COLLECTION of DUTCH and FLEMISH PICTURES are offered to public Sale. That satisfaction arises from having to submit an assemblage of such superior examples of those Schools, that it may be confidently asserted there is not one amongst them but is an indisputable and beautiful specimen of the Master. To be lavish of encomium where excellence is so conspicuous, might seem unnecessary; but to the lover of the Art it is as impossible to behold such beauties as are here presented and restrain praise, as it is for the musical Amateur to assume apathy at the soul-thrilling melody, running in harmonious unison from the highest efforts of voice and instrument. The praise, however, will be found to be chiefly descriptive; for in describing them truly their eulogium is pronounced.

The liberal manner in which the Proprietor submits the Collection to the Public, it is hoped will ensure a correspondent protection. The merit of the Pictures may excite a belief that they will not be sold but at high prices; it is confidently expected that such will be the case; but at the same time THE PUBLIC ARE ASSURED, THAT EVERY PICTURE (*with the exception of one*) WILL BE SOLD AT THE PRICE AT WHICH IT IS KNOCKED DOWN.

It is a rare occurrence to see so many Pictures by the celebrated Masters, whose names are attached to them, brought to sale at one time; and no less so to see an assemblage so choice as to boast of not having a single work of mediocrity. To Connoisseurs and Amateurs it presents a treat of the highest order; and it is for them not to let such an opportunity of enriching their Cabinets pass unregarded. They are invited to purchase on the faith of the former assurance: and regret will be unavailing if sceptical prudence should now get the better of the laudable desire of possessing these jewels.

A

CATALOGUE, &c.

SATURDAY, TWENTY-EIGHTH OF MAY, 1814.

4
9 — Lot 1.

VANDYCK.

A Portrait.—Painted with great spirit and richness of colour.

82 Lot 2.

REMBRANDT.

A Warrior's Head, with Helmet and Corslet.—Brilliantly coloured in all that sparkling excellence of embossed embellishment which he so dexterously and effectually could accomplish.

31 Lot 3.

VANDYCK.

Cupids at the Toilet of Venus.—Four sportive Cupids are arraying themselves with their Mother's Paraphernalia; and in their forms and colours exhibit the richness and taste of this elegant Artist.

31

Lot 4.

RUBENS.

The Death of Germanicus ; a Sketch.—Agrippina, the Wife of the murdered Germanicus, is seen approaching the Tent which contains the Body of her Husband ; various attendants, suitable to the scene, surround her ; architectural decorations and fanciful designs embellish the Picture, and give it an additional value from the Specimen of the Painter's versatility.

102

Lot 5.

QUINTIN MATSIS.

An Old Lady, with a Letter in her Hand and Rings on her Finger.—Her Head Dress and Drapery of singular costume, forcibly painted ; and a strong proof of his energy of pencilling and colour.

42

Lot 6.

ALBERT CUYP.

Interior of a Stable, with a Grey Horse.—The Horse of a Traveller seems just to have entered a Stable, and is awaiting his allotment of provender ; the Groom filling the Manger with Hay, occupies the right of the Picture ; a Basket, and some rude Implements near it, are the whole of the furniture. Clear and transparent.

40

Lot 7.

ALBERT CUYP.

Interior of a Stable, with a Black Horse and Figures.—A Black Horse about to be saddled, one Man employed lifting the accoutrements from the ground, another holding the halter, a Sporting Dog quietly seated, and Harness hanging on pegs, form this very transparent Picture, which is a companion to the preceding.

Lot 8.

WILLIAM VAN DE VELDE.

A Fresh Breeze.—A Fisherman's Vessel labouring to the Land, and a Ship of magnitude bounding proudly through the Waters, are the prime objects in this Picture. The Waves heaving to the impulse of the Breeze are full of energy, and strongly exhibit the marks of the agitated element; the pencilling is vigorous and decisive.

Lot 9.

VANDYCK.

The Holy Family; a Sketch.—Joseph, Mary, and the Infant, on the left, with a Woody back-ground; in the Boughs of a Tree is placed an Infant Boy; and three others, with a Lamb, fill the right: a beautiful bit of Landscape is presented in the offscape. The accuracy of the drawing, and freedom and spirit of the pencilling, are delightful Specimens of facility and correctness.

Lot 10.

TENIERS.

Landscape, with Figures.—The Landscape has all the splendour of RUBENS, rich, varied, and brilliant. The Figures are divided into small groups, and have the bustle and animation of real life: Two in Salutation, and Five Conversing, are the principal, and occupy the centre—a Cabaret, with Garden adjoining, and a piece of Water and Church in the distance, compose the rest. Freedom and dexterity, with a thorough knowledge of effect, are conspicuous throughout.

Lot 11.

VANDYKE.

King Charles the First on Horseback.—This is the Sketch for the grand Picture at Marlborough House. The King is in Armour, attended by his

3-
60
Squire bearing a plumed Helmet. The very soul of the Painter is depicted in this noble Sketch; boldness of conception, spirited delineation, and powerful expression of character, pervade every part: the fire of the noble Animal, the graceful dignity and composure of the Monarch, are strikingly beautiful.

Lot 12.

BOTH.

A Landscape with Carriers.—The Scene is a warm mountainous Landscape, with the picturesque Remains of a Ruined Castle. A Carrier mounted on a Mule is journeying forward; others at the Door of a Hovel are preparing to follow; and in the offscape, to the left, are seen other Travellers and Cattle. The Time is Evening, and the Painter has given it with all the warmth of a declining Summer's day.

51
Lot 13.

ALBERT CUYP.

An Interior, with Sheep, Fowls, Figures, and Utensils.—The right of the Picture is occupied by Four Sheep; above them are Fowls, one of which is in a Basket; a Young Man and a Girl about to depart to their Employments; a Brass Can is at the Feet of the Youth; a Kid conducts the Eye to the left corner: various Implements of Husbandry are dispersed about, and break the monotony of a plain back-ground. The whole painted with the truth of Nature.

50
Lot 14.

REMBRANDT.

An Ascetic at Devotion.—Punctilious attention to Drawing and Expression, and the effect of refracted Light, are here shown with the truth and appearance of Nature.

105
Lot 15.

WILLIAM VAN DE VELDE.

Shipping.—Two Fishing Smacks riding on an agitated Sea occupy the fore-part of the Picture: a Boat is approaching them; a Vessel of War in the middle, and others are in the remote distance from the Composition. The effect is finely picturesque, and the finishing beautifully clear and transparent.

154
Lot 16.

WILLIAM VAN DE VELDE.

A View off the Coast of Holland.—Several Fishing Smacks and Coasters, with a Ship of War at anchor, and a slight View of the Land, with unrigged Vessels, compose this exquisite Picture. The Composition is beautifully arranged, the handling decided and masterly, and the effect, of the most lively and fascinating description.

130
Lot 17.

BERGHEM.

Landscape, Cattle, and Figures.—The time appears about Sun-set. A Female with blue Drapery on an Ass is arrived at a Farrier's Shop; the Mechanic is examining the Heel of the Animal, while another is in Conversation with the Rider. A Goat, Dog, and other Figures, fill the lower part of

Composition; and above is observed a Woman in domestic employment. Nothing can be more transparent and clear than the Colouring, and it is accomplished with his accustomed delicacy and freedom.

150
Lot 18.

ADRIAN OSTADE.

An Interior, with Boors Regaling.—Three Boors met to indulge in the gratification of Pleasures suited to their minds; Smoking, Drinking, and Cards. A good Story seems to retard the draught of him who possesses the Liquor, whilst the mixture of attention and indifference in the Smoker, indicate that the Story is not quite so new as the relater imagines. The middle Figure, in a red cap, is preparing a Reply, and only waits the reluming of his Pipe to throw in a satirical Remark on the Tale, or to give one, to his mind, much better. The usual superiority of OSTADE in Chiaroscuro is apparent; and the furniture and decorations of an humble habitation are given with fidelity.

Lot 19.

P. P. RUBENS.

Saint Agnes.—The Portrait of a Lady with a Branch of Palm, and attended by a Lamb. This, and the preceding, were painted to accompany the celebrated Picture—the Adoration of the Shepherds, and are Portraits of the Nobleman and his Lady, for whom that subject was painted.

Lot 20.

P. P. RUBENS.

Saint George.—The Portrait of a Nobleman in the Character of the valourous Saint, and prostrate beneath his feet lies the vanquished Monster. The vigorous Pencil of the Artist, and his splendour of Colouring, are exhibited in their full force and beauty.

Lot 21.

ADRIAN VAN DE VELDE.

Cattle and Figures, in a Landscape.—Few Painters have equalled this Master in the perfection of his drawing of Animals, and the sweetness of his Colouring: in each, Nature only is his prototype. Three Cows, a number of Sheep, a Horse, and a Female in blue drapery, with a Clown sleeping by her, form the animated part of the Picture, all of which are depicted with the greatest truth and most effective arrangement.

Lot 22.

PETER NEFS, AND GONZALES.

Interior of the Great Church at Antwerp.—A most magnificent representation of this noble Building, presenting a View of the principal Altar, from the Centre of the Church; enlivened by numerous Figures in the Body and Aisties. A fine suffusion of light gives full effect to the masterly Perspective; and the shadows are so judiciously thrown, as to bring the Composition into one point of view, and most perfect harmony.

20
Lot 23.

ADAM PYNAKER.

An upright Landscape with Hilly Scenery, and Figures and Cattle.—This Picture is free from that coldness of tint that often pervades this Master's subjects, in a repelling style of Colouring. Here are appropriate warmth and animation. The Dog attacking the Cow, and the Cow defending herself, give life and spirit to the Scene. Some Cottagers, accompanied by a Cow and a Goat, are part way up the Hill. The Stem of a large Tree is artfully introduced to give force and consequence; the Foreground is rich in wild Plants of broad leafage, &c. and there is a distant rich Country and grand Sky.

265
Lot 24.

WILLIAM VAN DE VELDE.

Shipping in a Calm.—Passage Boats, Coasters, a Vessel of War, a Boat with articles of lading, and a View of the Coast in the distance, form this sweet example of VAN DE VELDE's pencil.

165
Lot 25.

TENIERS.

A Landscape, with Villagers merrymaking.—Three Figures in Conversation, a Dog near them, and a single Figure to the left, occupy the Foreground; several in a Party Dancing, with Spectators, others leading home one of their Companions inebriated are in the middle distance; and the Prospect of the Village, embosomed in Trees, bounds the Prospect. An Obelisk, erected on a Stone Quadrangle, breaks the monotony of the Scene, and gives an interest to the Picture. The tone is deep and forcible, and brilliant in effect.

50
Lot 26.

GERARD DOW.

Head of a Rabbin.—This Portrait, apparently performed while the Artist still adhered to the manner he acquired under the tuition of REMBRANDT,

possesses all the spirit and force of that great Master. For beauty of pencilling, and choice of character, few Portraits will be able to compare with it; the rich variety of tints in the Carnation, and brilliancy in the Drapery, are astonishingly fine; and for expression, it may be considered the *ne plus ultra*.

Lot 27.

BOTH AND BERCHEM.

Landscape and Figures.—This grand Landscape presents a combination of excellence in picturesque effect extremely interesting. A lofty Hill presents itself to the right of the Picture, presenting jutting Rocks through which a Waterfall descends from the summit to the base; a Road runs at the foot of the Hill into the interior of the Country, along which Cattle and Figures are passing in opposite directions; there is a cheerful distant Country, of hilly appearance; Ruins are introduced on an eminence in the middle distance, and in the Foreground is a Piece of massy Rock, surrounded by Brambles; and Two tall Trees are planted near the Rock, that break the Sky, and give elegance to the subject. This Picture has been deservedly attributed to the joint hands of BOTH and BERCHEM: but the name of BERCHEM being introduced, it is evident that BOTH did not claim a large share in the joint composition. It is full of excellence.

Lot 28.

DAVID TENIERS, JUN.

The Village Dance, an Upright.—The jovial energy of this happy couple in the height of the frolicksome measure of lively Dancing, is of the best quality of this estimable Master's productions. The silvery tone that pervades the Performance, the sharp crispness of the Pencilling, the Sky, the vivacity and zeal of the Bagpipe Player, the Female standing partly within the Door of the Cabaret, the tranquillity of the admiring Boor, that is the principal looker on, and the Figures in the back-ground, with the other accompaniments in the Picture, all show the hand of the Master and his extraordinary abilities. This performance is of a very first rate quality, and will ensure appropriate criticism and applause.

190
Lot 29.

WILLIAM VAN DE VELDE.

Vessels in a Stormy Sea.—This grand subject displays an agitated Ocean, as if the Wind had veered from different sides of the Compass, and raised the Waves into that broken agitation that makes Ships ride uneasy, and strain themselves by sudden pitching. The whole surface seems to be one Scene of rude Commotion, and there is a gloomy shadow on the fore-part that makes the Stormy Elements appear more awful and sublime.

170
Lot 30.

ALBERT CUYP.

Landscape, Cattle, and Figures.—All that this Master attempts to accomplish is interesting from its truth of Nature and magic of Daylight. In the fore-ground is a Grey Horse standing with his Forehand into the Picture. On the ground are Sheep recumbent, and ruminating on a high bank or hill; behind the Grey Horse are some Sheep standing. In the middle distance, a Farmer on Horseback is talking to the Herdsman, who is lying down; a Canal or River forms part of the subject:—seen, but not particularly conspicuous, and beyond the River, behind the further bank, is the Village Church of Dort. The Time, Evening, approaching to a Grey Twilight. It would be doing great injustice to this Picture not to remark, however admirable the Horse and other parts are painted, the beauty of the Sheep and neatness of the execution. The immediate foreground is enriched with docks and herbage. An estimable Picture!

68
Lot 31.

HOBBIMA AND ADRIAN VAN DE VELDE.

Landscape and Figures.—This delightful Landscape has an autumnal richness of tints in the foliage of the Tree, with a vivid freshness in the green, and acting together in animated contrast, that renders it peculiarly pleasing. The Paysage is very beautiful from its simplicity. The subject

embraces a road, on which Cattle and Figures are exquisitely well introduced by ADRIAN VAN DE VELDE, with his accustomed judgment and neatness of Pencil. The road in the centre runs by the side of a Wood which is on the right; and on the left is rich Pasturage, green, intersected by Streamlets of Water, near which a Town is seen in the distance. There is no struggle for Mastership in Art in these friendly Painters: they seem anxious to assist each other, without jealousy, to make a perfect Picture by their union of talent, of which this is an eminent example.

91
1000
Lot 32.

P. P. RUBENS.

Mother and Infant.—Maternal tenderness, infantine fondness, loveliness of form, and beautiful richness of colour, are the rival constituents of this exquisite performance. Every part is so truly captivating, that mere approbation would seem coldness, and the mind is lost in delightful admiration.

151
Lot 33.

VAN HARP.

Saint Charles Borromeo distributing Bread to the Poor.—The Saint with Four of his Order at the Door of the Monastery, are employed in their daily Charity; Mendicants, Pilgrims, and other Poor, are receiving the Alms Beautiful drawing, harmonious colouring, and fine effect of light and shade, are among the excellencies of this *Chef-d'Œuvre*.

273
Lot 34.

PHILIP WOUVERMANS.

The Banks of a River, with River Vessels at Anchor—Representing all the bustle and variety that a scene of Coasting Embarkation gives birth to. A Picture of exquisite beauty for tenderness of pencilling, as well as accuracy in the delineation of the Figures and Horses in the foreground, and for air and vapour in the distance. It is the time of Loading the Vessels; and the various articles that are brought to be put on board, shows a rich country and populous neighbourhood; Waggon, Horses, Donkeys, Boatmen,

Females, Boys, and Children, all contribute to the charm of composition, and enrich the subject. Among the Figures is a Gentleman and his Lady, who have come down to take their passage; and the Gentleman is attentively observing the labour of two Bargemen, who are unloading a Craft to ship them aboard the larger Vessels. This brilliant Picture is a happy and interesting Specimen of this Master's great and transcendently attractive powers.

140
Lot 35.

WILLIAM VAN DE VELDE.

A Storm.—The versatility of talent of this extraordinary and excellent Marine Painter is displayed in this Personification of the fluctuating Element of Water in all its variety. Here he has given the Portrait of a State Vessel driven by the influence of a Storm, carrying no more sail than will keep her steady upon a heavy and rolling sea. The blackness of the Clouds in the Horizon indicates that the fury of the Storm is only approaching, and has not yet reached its acme. It is a noble display of talent, that shows his perfect command of nautical knowledge and perfect powers of appropriate representation. The Sea is absolutely in motion, in one vast flow of turbulent agitation, and the Colour is the colour of the Element itself. Capital.

300
Lot 36.

TENIERS.

Villagers Merry-making.—At the Door of a Cabaret are assembled a Company of Boors; four are dancing to the rustic music of the country; others, as spectators or in earnest conversation, are standing by; one in the *bonnet rouge* is asleep; the Host and Hostess have their attention directed to the elegant agility of the younger of the Dancers, and several Figures are seen in the distance. The light silvery tone pervades this Picture, and the characterestic manners of the Boors are well preserved.

3
71

Lot 37.

GERARD DOUW.

The Tooth Drawer.—An Interior. An Elderly Man, sitting in a Chair, is undergoing the painful operation. His right Hand lifted up, and clenched Fingers, show he is ill at ease; which, as well as his Countenance, denote that apprehension, as well as pain, have got full possession of his mind and frame. In the back of the Picture is an Elderly Woman leaning on her Basket, waiting the issue of the business; and, by her Countenance, evinces that she cannot bear to come forward as a Spectator. The Painter has filled the Room with suitable embellishments, to prove his excellence of Art, and complete the subject; while a Garden Pot, with a Carnation Plant in full blow, gives a pleasing vivacity to the Picture in contrast and richness of Colour.

155

Lot 38.

PAUL POTTER.

A Landscape, with Three Cows.—A rich Foreground, with a Stream of Water, and a few light Trees, form the whole of the Landscape. The Cattle are placed in the Foreground, and are the true representatives of Nature. Eulogium is unnecessary where excellence is so conspicuous; and the Connoisseur will at once perceive this to be a gem of the first order. Date 1652.

155

Lot 39.

VAN HUYSUM.

A Flower Piece.—In splendid richness, and depth, and force of Colour, this Picture claims the palm of approbation, and will maintain its consequence. Here is nothing overcharged, it is Nature herself in the bloom and ripeness of Fruit; and the freshness, beauty, and perfection of the choicest Flowers, are finely contrasted to show the excellencies of the Painter's Art, and his taste and choice of horticultural perfection. It would be endless to

particularize its several beauties, or to describe the variety of excellence that pervades the whole Performance. The Peaches have all the charm of down with which they are usually surrounded, the Apricot is coloured as if tinted by the Rays of a warm Sun; the sweet Water Grapes excite the Hand almost to take them from the Pannel; the drops of Water that give such a refreshing appearance, the Insects, in Ants, Flies, and Butterflies, have all an appropriate charm to arrest the observer's attention, and to demand from him a full and unreserved approbation of this admirable Performance.

Lot 40.

HOBBIEM.

A Woody Scene, with Figures.—A rich variety of tints, crispness of touch, and airiness of handling, pervade the Picture. The View is taken from the Skirts of the Wood, and the Road winding round it forms a light and beautiful Vista; while the remains of a broken Tree, by receiving the principal light, serves as the point of attraction, and conducts the eye to a beautiful repose on the left of the Picture.

Lot 41.

GERARD DOUW.

The Water Doctor; an Interior.—This celebrated Picture, which formed part of the Duc de Choiseul's Collection at Paris, contains two Figures, the Physician and an elderly Woman who has brought the Bottle for examination. The Female is all patience while the Doctor seems to have a confident knowledge of the Case, which is allegorically indicated in the spirit of HOGARTH, by the flying Cupid above hanging from the ceiling. The Doctor's Study is enriched with various Articles necessary for his use, and pharmaceutical contemplation in Books of reference, Pestles and Mortars, Basins, Phials, Case for Surgical Instruments, a Skull and Globe, denoting that the superstition of the Horoscope blended with the Science.

of Physic at the time the Picture was painted: a rich Carpet: a Curtain hangs down in the forepart of the Picture, and the Light is introduced with beautiful effect on the right of the subject.

300

Lot 42.

RUBENS.

Landscape, and Figures.—The comprehensiveness of this great Artist's pencil, which could embrace the whole round of Nature, and equally display its powers in Allegory, History, and Classic illustration, has here restrained itself to represent unsophisticated Nature in all her tranquillity of rural simplicity and beauty, and prove by the charm of Art, that Nature is, "when unadorned, adorned the most." No mind can properly feel the value of Art, that does not look upon the pictures that Nature presents before it in reality, in her inexhaustible forms, and ever-varying colours, her effects of light and shade, her clearness of air, her occasional densities, vapours and brilliancies. Every spot, to such an observer, becomes of consequence, and the secluded Scene presents to the eye of contemplation as much charm as the most expansive Scenery, though not in the same abundance and variety.

The Picture embraces Wood, Water, a Road, a grand Sky, verdant Culture, Cattle and Figures. It has been, from the circumstance of Cattle drinking in the Stream, and a Horseman refreshing his Steed, called "The Watering Place," and is evidently the counterpart or first thought for the same subject in the possession of the Dutchess Dowager of Buccleuch.

FINIS.



